





men, or poonons, as they are called, but they  
to be found attached to all the Dyak camps. TI

[illegible]

"And will the natives not be impelled downward?" The natives are too ignorant to understand and regard the European to attempt to put any obstacle in way."

"You said that the Sultan is a very intelligent man." "Yes, he is very intelligent, courteous and high-minded. He is exceedingly jealous of his good name."

"He has a large family?" "By his first wife. He has five children; the eldest, the Crown Prince has an excellent reputation. He has never been known to break his word if once given—a virtue which the world would be better to have more experience of. He is very graceful and courteous in his manners, and altogether the kind of a one would like to call a friend. The second son is a very brave and valiant warrior, and very brave and capable, and a splendid man in accounting

...thing if you induce him to undertake it. I think that both of those are still very young men, and his appointment has not yet been appointed to any post in the Government. They are very genial, courteous, laid, and very attentive to me."

"How did you find the Dutch officials?"

"Everything I could desire. From the Governor down to the most cordial assistance and encouragement from the Resident at Samarinda, Mr. van Heer, was a potent factor in making my stay in the country pleasant. But I must not tell you much at present. After 15 years' travel in nearly every part of the world, I have at last made my mind to take to print. There is a book coming by-and-bye."

**CHARLES KEENE: THE M. M.**  
**AND HIS WORK.**  
(*St. James's Gazette*, June 5.)

Material for the biography of an artist is not plentiful; and so Mr. George Somers Layan found in his Life and Letters of Charles Keene of Dewch, which was published on Monday last, a mine of information. Mr. Layan is a handsome form by Messrs. Sampson Low & Co., Ltd., but, indeed, there was not, in any of his life, a more striking feature than his willingness to say of Keene in the shape of biography. His life was placid, uneventful, and laborious. He worked early and late; went very little into the country; and, as a rule, was not in any of his "high pleasures"—playing the bagpipes or collecting early finds in plants—were the chief things—were of a cast which induced acquiescence. But if there be some lack of real biography in the book, there is no lack of the life of a man. With which Mr. Layan's book will be read and every admirer of Keene's work. It is lavishly illustrated with unpublished sketches, and is a masterpiece of the art of the book. The work of the artist, which was published on Monday last, is a masterpiece of the art of the book.

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London or found in the bed of the river. "Such tiny pieces wanted constant clearing of the river," he said. "I remember the little plugs of black tobacco, so saturated with nicotine that they would burn no longer, in an ashtray—hardly-bought kept for that purpose. When I had finished a pipe, I would throw the plug away. Those—those are 'dotties.' When I do not draw I think really too good as to discover whether I smoke a pipeful of 'dotties.' I do not know I keep them for, as the plugs will burn, but I have seen strong enough to have poisoned a barge."

He generally lived away from his studio, and made a point of walking backwards and forwards in the park, and he was a keen walker. "My walking is a sketch of this typical day's work and my treatment—": "I breakfast about 9 o'clock, and my meal consisting generally of jam, bread, and milk, followed by a dinner, fruit, and, perhaps, a little wine. I then go to the office. I was once walking past the Grosvenor-street he usually dined at Pamphill's restaurant near Oxford Circus. When at Chelsea he would, after being concerned of a state of feeling—no, so, as, what was concerned of a state

connected of beefsteak, potatoes, and onions, while he would leave simmer in an earthen pot over a small gas jet arrangement until, about 6 o'clock, he ate lunch. He would "settle," eating his meal in a small kitchen near his room, and sleep

No man was ever less conventional than Charles Keene. He always wore what appeared to be his own clothes, so closely did he stick to cut and color and style as respects his dress, that it was really as if he were one of his artists.

"Always on the look out for subjects for his pen which might prove useful, for many years he has been practicing the art of being ready at all times," says a friend, "for he has a bottle on top of his waistcoat button, and a sheet of paper in his pocket, so as to be ready to catch any passing incident, fact, or expression. Whether it be a scene from nature, or a group of people, saying that he would often induce a hansom cabman to yield up his driving seat (I presume value for value) for the convenience of making his studies of the streets and its inhabitants." "In crowds, I cannot say, although it is easily conceivable; but certain it is that he was often to be seen standing close by the side of the most hideously and unconsciously jolting down his patients' notes."

In middle age Keene was always a bit of a musician, like some of our famous Englishmen, and it is not obscurely hinted that he was anxious to leave one of his studios because his neighbor underneath was not quite so much amused at his playing as he himself was. His musical enthusiasm was as nothing beside that of an old Scots pipier of whom he writes to a friend—"I have never met a more enthusiastic man than Scott who is an enthusiastic hero—that dauntless instrument, has a collection of them and fiddles and guitars, but the pipes and Banffshire tunes (I think you call them such). I have heard him play the pipes as I did, perhaps from the characteristic character of the instrument, it was better said

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memory for man to collect together again, and they are present for the purpose of honoring the memory of the Prince of Orange when they sang such cruel and un-Christian statements beside it. By this shall all men know that you are my disciples if you have love for one another." He spoke with Paganini. But these two sat on the right side. Connaught of mine is needless. It is only by away from the House. Oh, the poet of it. I will not say one word in disparagement of the Lady Chrysothemis. Only the words of St. John Chrysostom recur to my mind, the words he will repeated when the bystanders begged for new ones. "The words, the words, in which rests the hope of perfection!" Little children, love one another. Hoping that you will do me the honour of leaving these few remarks to ERIC REICHOW.

Modern French art, judging by a recent sale at Paris, is a good investment. I have just been talking to M. Sammler, who in 1880 started a little over 70,000 francs, and sold the other day 772,000 francs. Of the 12 by Corot fetched nearly three times as much as 1895; Millet's "La Baigieuse" jumped from 2,000 francs to 48,000; "Jeune in the Boat" from the Storm," by Delacroix, realised no less than 12,000 francs in advance of the price of the former. Of the 12, however, "The Forest of Fontainebleau," by Theodore Rousseau, was quite the star of the running from a commercial point of view, and fetched for a small lot of 12,000 francs. The "Landscape," by Baryse's "Pavon Rousset" Comptant Oil-The last of the series, fetched 12,000 francs.

London, 11. All chemists. —

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